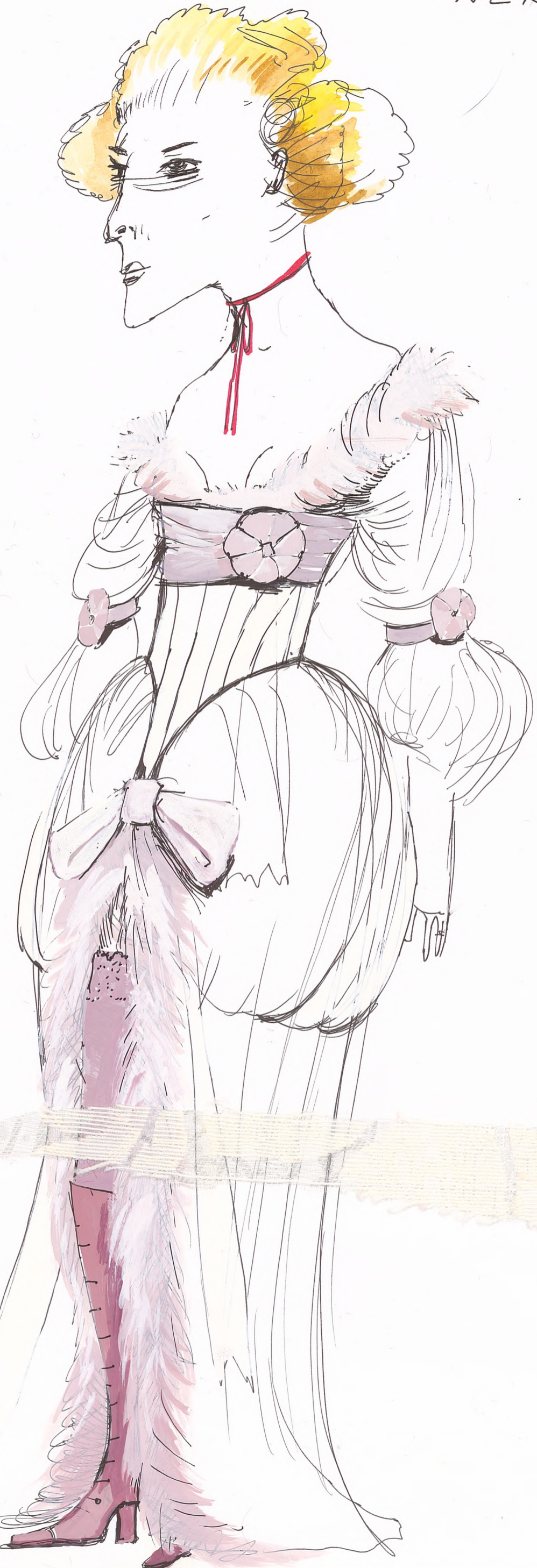


NERISSA



24 REKAWIE
DEWGI A. POTEM PODMINIĘTY REKAW
11M

GORSET
I SPÓDNICA
5M

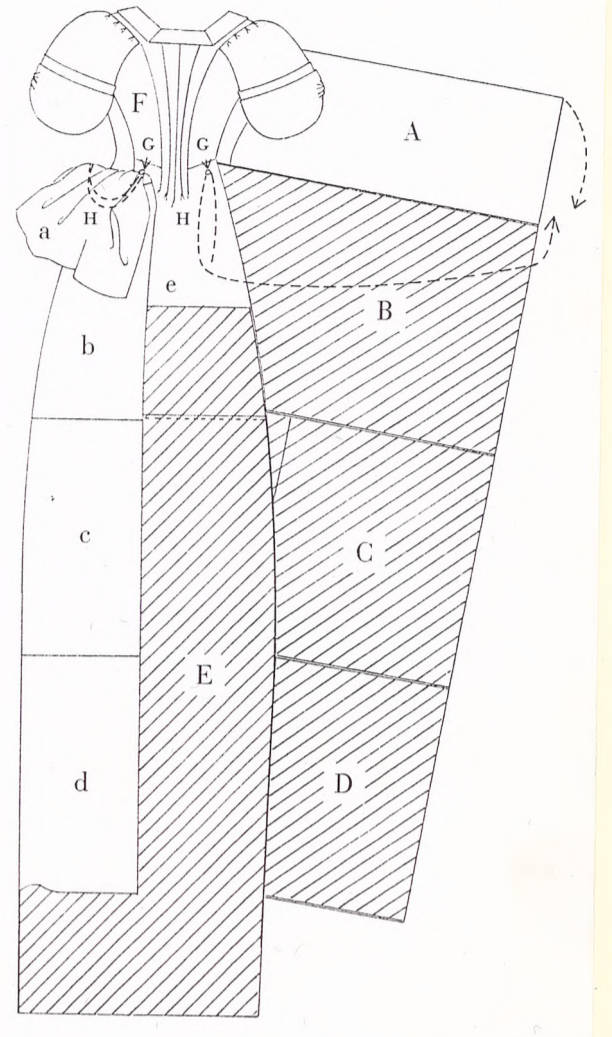
MABRAC
TYLKO
Z BOKU
I Z TYŁU



GORSET

KEY
The capital letters on the right hand side correspond to the lower case letters on the left hand side.
▨ = wrong side of fabric
▩ = right side of fabric
ABCD = side pieces opened out showing construction

abcd = side pieces draped and folded
A = drapes over looped cord & button at G on each hip
E = the train
F = back of bodice
G&G = buttons at each hip
H&H = looped cords attached below each button

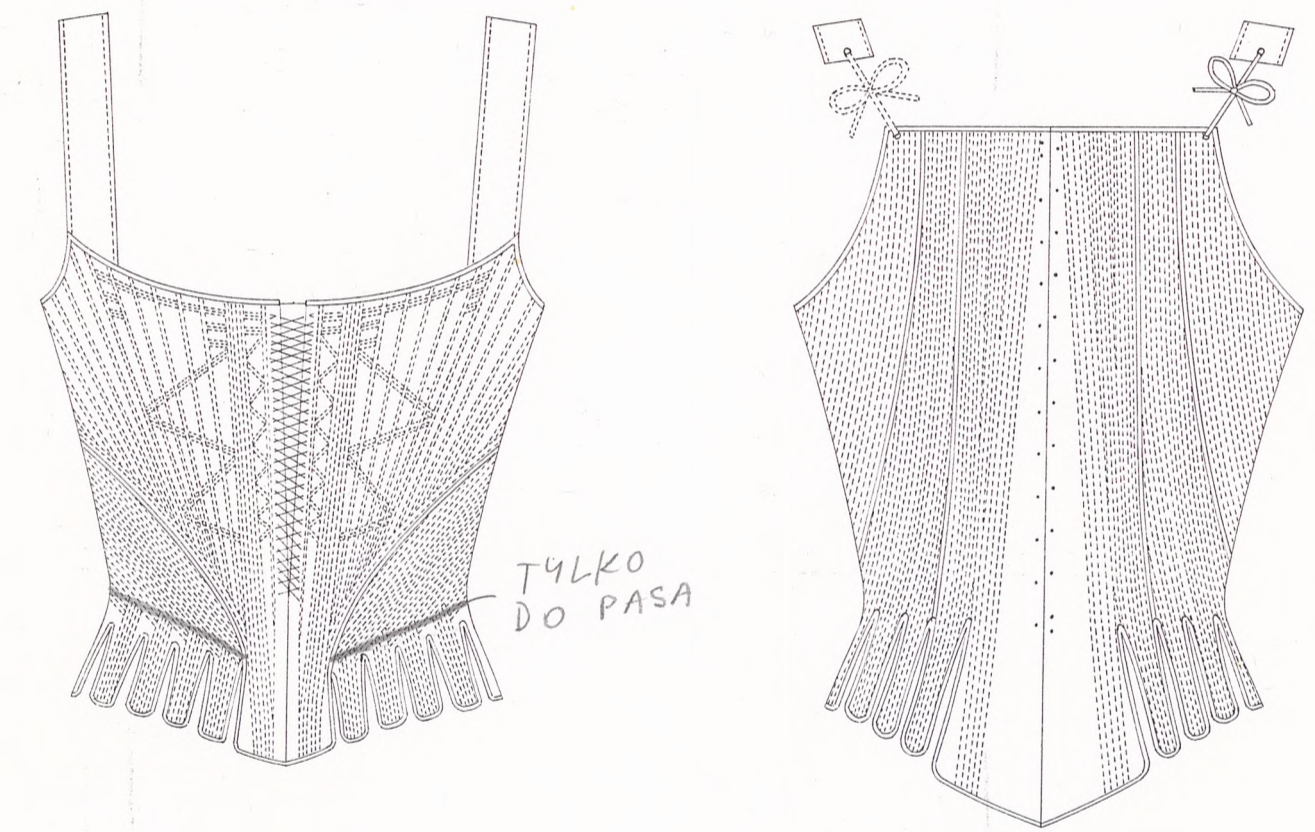


THE DRAPED SKIRTS of this magnificent 1730s mantua cleverly conceal the complex construction of a trained mantua gown. The detail illustrates the left waist, seen from the back.
The ensemble comprises a trained open gown and matching petticoat. In the early 18th century mantuas were considered to be the correct dress for formal occasions and were obligatory for Court dress.
The diagram shows the back view of the mantua with one side draped and the other opened out flat to show the complicated construction of the train, and the method of using both the right and the wrong side of the silk, so that when draped and pinned in place, only the right side is seen. The right-

hand side of the train Ee fully opened out shows the actual side pieces abcd caught back, and by a looped cord & a button GH at the hip the lower side pieces are folded across the train.
Pinning up and draping a train or 'tail' successfully was art, and a source of pride to the wearer when she achieved perfect effect. In 1734 the Duchess of Queensbury wrote her own mantua: 'I can assure you my tail makes a notable appearance'.¹

A trained mantua of brocaded silk.
English, 1733/34
Given by Gladys Windsor Fry
T.324-1985

STITCHING



TYLKO DO PASA

WHITE STITCHING AND silk ribbon against red wool give a decorative contrast and emphasise the main seam lines of these boned stays of the 1780s which are made of wool and linen and stiffened with whalebone.
The extremely fine and regular stitching of these stays is a crucial part of their composition, as well as their visual appeal. While stays were a practical garment and not meant to be seen, their construction and finishing demonstrate fine craftsmanship and an eye for decorative detail.
The narrow rows of even handstitching form the compartments into which the thin strips of whalebone (baleen) were inserted to give the stays their rigid shape. The stitching and

whalebone follows the piercing and diagonal shaping of the stays at the side - essential to form the curvilinear torso so desirable in the 1780s. An additional heavier curved strip of whalebone is fitted around the top front of the stays to emphasise the fashionable curve of the bust. These stays are composed of three layers of fabric, the outer one of red wool, an inner layer of linen or canvas (forming the other side of the whalebone compartments) and finally a linen lining. When worn, the shaped and boned tabs at the lower edge splayed over the hips and gave added fullness to the petticoat tied at the waist over the stays.

A pair of stays of red wool.
English, 1770-1780
Given by the family of the late Mrs Jane Robinson
T.192-1929

NERRISA -

- 1) ZACZYNA JAKO CZYSTA DZIEWICA
- TROCHE SĘXI
- MA MIEĆ ROZPOREK NA ŚRODKU SPÓDNICY.
- WYSOKIE KOZAKI ZA KOLANO (LATEK)
- SAMONOŚNE PÓŃCZOCHY

10A

10A



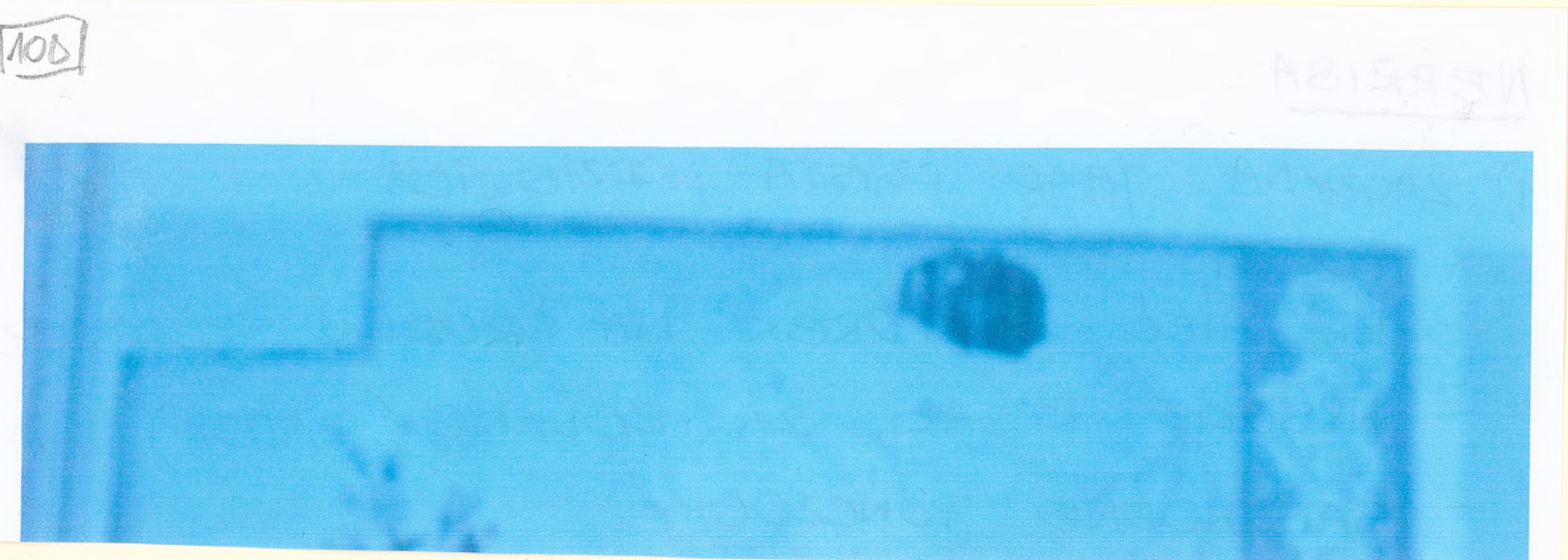
10B



10C



10D



10D